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THE "SUPER."

WRITTEN FOR THE NEW YORK CLIPPER.

It was the ancient "super" man,
And he held me with his eye;
"What ho! old chap, how farest thou?"
He hailed me passing by.

"The Drama's palmy days are gone!"
Bewailed he, with a sigh.

"'Twas in the days of Forrest, sir—
We used to call him Ned—
That I supported him with pride,
And used the boards to tread;
A spear or gun was in my hand,
A helmet on my head.

"I've fought on gory Bosworth's field,
At Philippi been slain;
I've battered been at Marston Moor,
But lived to fight again;
Sometimes I've half the army led
On many a battle plain.

"I've followed Richard Third with zeal
And sanguinary ire,
Next night I've shouted myself hoarse
For Richmond, heart of fire;
Again with Macbeth from the rout
I've been a beaten flyer.

One day—can I forget the hour,
'Twas at rehearsal, too—
I came upon the mimic scene
My 'usual' to do;
But our fine manager resolved
Upon some business new.

"Instead of entering at right,
Said he: 'Come on at left;
Then march with nimble feet and leap
Down yonder burning cleft.'
I stood as one whose head was dazed,
Whose soul was sore bereft.

"Great Heavens! 'Never,' murmured I—
'Although my heart doth grieve,
This very day, this very hour,
My grand career I leave!
In histrionics others now
Can triumph bold receive!"

"And so I left the boards, my boy.
In life my fortunes vary;
Sometimes I'm up, sometimes I'm down;
Of times now I have 'nary;
Yet still I think, among the crowd
I'm supernumerary!"

MONROE H. ROSENFELD.

OLD JUDGE RUBE.

WRITTEN FOR THE NEW YORK CLIPPER,
BY CAPT. JACK CRAWFORD.

I am the only surviving parent of a modest little entertainment, from which I sometimes remove the wrappings in order to present it to an audience of nice people, who never did me any harm in the world. In this bit of "literary hash," as a newspaper man who didn't love me once termed it, I relate some incidents in the official life of Uncle Jimmy Crane, an illiterate justice of the peace, who once dispensed a very unique quality of law in Western Nebraska. My roving life has since brought me in contact with another border justice, this time in Texas, compared to whom the Nebraska "Jedge" looms up in legal knowledge as a pumpkin overshadows a peanut.

Everybody knew him as "Old Rube." If he ever had another name he must, for good and sufficient reasons, have shed it when he left the States, as many other reputable citizens of the West have done. On first coming to Texas he acted in the capacity of a cowboy, but his years were against him in this field, and, often having a bucking broncho jar his teeth loose and lower the manly dignity of his spinal column, he resigned and became the official town loafer of the little burg in which he had located.

While the little town was struggling in the throes of local politics, and caucuses and "public meetings" had assumed epidemic form, it was discovered that no one could be found who would accept the nomination for justice of the peace in and for Devil River precinct. The position was tendered to every capable man in the precinct, from Bill Teck, the gambler, to the Methodist minister, but all declined the doubtful honor and still more doubtful emoluments of the office.

The nominating convention met, and everything went like clockwork until the office of the justice of the peace was reached. The chairman looked uneasily at the secretary, the secretary cast a solicitous glance at the delegates, and the delegates studied the flimsy formation of the cobwebs on the ceiling in an abstracted manner. About half the accredited delegates were cowboys—fun loving, reckless followers of the long horned steer—and during the painful silence which existed when the office of justice was reached, when everyone was waiting for some to say something, one of these rollicking riders arose, took off his broad sombrero, and said:

"Chairman, I'm a goin' to nominate Old Rube!" The explosion of this vocal bombshell called a dozen cowboys to their feet with a whoop, and the nomination was seconded in one universal chorus of cowboy voices. Several prominent citizens rose to enter a protest against the nomination of a man who didn't know the difference between a statue and an almanac, but they were hooted down, and when the nomination was put enough reckless delegates joined the cowboys to carry the vote successfully.

Old Rube was the nominee. He protested, swore he wouldn't serve, threatened to skip the country, but all to no avail. The cowboys worked for him "tooth and toenail," and when the votes were counted on the evening of election day his majority exceeded that of any other candidate for any other office. The boys tendered him a grand reception in Lacey's saloon, and did little else between drinks than whoop for "Old Judge Rube." Under the influence of Lacey's electric whiskey the new official's bashful alarm wore off, and he was soon mounted on a beer keg laboring with the first public speech

of his life, in which he swore he would run the office with all the dignity he could round up, and deal with fatherly kindness toward every cowboy supporter who might be brought before him on any charge, from the simple snuffing out of a human life clean up through the whole category to cattle stealing.

The last official act of the retiring justice was performed the next day. He fined Old Rube for being drunk and disorderly.

The district attorney came down from the county seat a few days after Rube assumed the duties and alleged responsibilities of the office. He found the justice sitting alone, poring over the papers left by his predecessor, evidently endeavoring to glean

"Now, if your honor please, I will ask that the accused be held in good and sufficient bonds for preliminary examination on any date that the court may fix," said the district attorney.

"We got to try 'im, haven't we?"

"Certainly, sir. Fix a date and I will have the witnesses for the prosecution in attendance."

"Oh, that ain't any use o' puttin' it off. He's 'yar to be tried, an' we'll go ahead an' try 'im."

"But, your honor, I must have time to secure the presence of witnesses."

"Your honor knows his biz, or the boys wouldn't 'a' lected him. Durn the witnesses; I reckon Bill knows more about it than any of 'em. You keep still, an' I'll try the case."

AGNES BURROUGHS.

The young actress whose portrait we present this week is Agnes Burroughs, a native of Visalia, Cal., and the daughter of well known Californians. She received her preparatory education in the public schools, and finished at the Dominican convent, San Francisco, Cal. Her parents removed to Oakland, Cal., and in that city, in December, 1888, Miss Burroughs made her debut on the stage, playing the role of Annie Small y in "Ranch 10," with the San Francisco Alcazar Theatre Co., which had been engaged for three nights at Oakland. The debutante had made very brief preparation, yet her essay was rewarded with success, and the local reviewer

DOROTHY.

WRITTEN FOR THE NEW YORK CLIPPER.

Baby hands and baby feet,
Baby lips all fresh and sweet
With the breaths of balm that blow
Fragrant through their bars of snow—

Baby eyes, unknowing still
All but goodness, aught of ill,
In the future what shall be,
Dorothy, laid down for thee?
Joy or sorrow, which shall be
Best for Baby Dorothy?

When the wondering eyes, untaught,
Brighten into conscious thought,
When the vague mind mists shall roll,
Heav'n swept, into conscious soul,

He who knoweth which shall be
Best for Baby Dorothy,
Best will send her. In her heart,
All of fair and good have part,
Grow her very self, that we
"Gracious gift of God" may see
In the maiden, Dorothy. "BALTIMORE."

Some Queer Wills.

The making of wills would seem to be a matter of no little difficulty, judging by the large number of suits at law contesting the disposition of property according to their terms. Among the wills on record may be found many with very peculiar provisions.

One of these is the remarkable product of a resident of Medford, who died a few years ago. He was a great patriot, and specially gloried in the part Massachusetts took in the revolutionary struggle. In his will he left his body to Dr. Oliver Wendell Holmes and Prof. Agassiz, not however, without imposing some of the most unheard of provisions and conditions. His skeleton he desired prepared in the most artistic manner known to the profession, and placed with the many others in the anatomical department of Harvard College.

While preliminary preparations were being made in carrying out this extraordinary request, he desired the surgeons to be very careful of the skin, so that it could be tanned in pieces of sufficient size to make a pair of drumheads. Upon one of those drumheads the Declaration of Independence was to be written, and upon the other Pope's "Universal Prayer." Fitted in its proper wooden frame this ghastly relic was to be presented to a local drummer, whom the testator designates a "distinguished friend," upon condition that he would promise to carry it to the foot of Bunker Hill Monument on each succeeding anniversary of the battle, at sunrise, and beat upon it the invigorating strains of "Yankee Doodle."

The skeleton of Jeremy Bentham, in the Hospital Museum, London, is there at the request of its owner, who made a special provision in his will to have it presented to the curators of the hospital, who, upon accepting the gift, were to have the skeleton mounted and put in the presidential chair at each meeting of the hospital directors.

Mr. Wagner, an American, is up to or even ahead of the English precedent in the dismemberment idea. During his life his relatives had given him but little thought. When it came time for him to die his brothers became very kind. After his death, when the will was read, the following remarkable clause was read:

"To my brother, Napoleon Bonaparte, I bequeath my left arm and hand; to George Washington, my second brother, my right arm and hand; to my other relatives, my legs, nose and ears. My money, one thousand dollars cash, now in B. Bank, I bequeath to the physicians and surgeons who carry out my request by dismembering my body and giving to each of my relatives the portion allotted to him or her."

Was Familiar With Him.

One of the best "old regular army" stories was told by Lieutenant George Derby, of the "Topographical Engineers." He was one of America's humorists, and died of insanity during the first year of the rebellion, I think.

Before our civil war the army had no cavalry. All mounted troops were "dragoons," with the exception of one regiment, "The Rifles."

Then, as now, the uniform of the "dragoons" was a gorgeous yellow. The fatigue dress, of course, as all know who are familiar with army matters, is the ordinary every day suit, without ornament—plain blue trousers, blouse and forage cap.

In one of the companies of the old dragoons stationed in Florida nearly half a century ago there was an Irishman, a privy's soldier, a religious devotee, who spent nearly all the time he was off duty in zealous contemplation. His favorite place for meditation was under the shade of some large live oak, in the forest, far away from the noise and profanity of the barracks. There, undisturbed by anything worldly, he gave himself up to his beads and his books with all the earnestness of a hermit.

One morning, while engaged in his usual devotions, a "yellow jacket"—which persistent insect, as every one knows, is gorgeously striped and banded in the dragoon's favorite color when in full dress—came buzzing around the head of the soldier. He had never seen one before, and presently it stung him severely over the eye. Upon this the alarmed fellow rushed precipitately to his quarters howling with pain.

The next day, at the same hour, found him at his favorite spot, where, before he had been reading many minutes, a "tumble bug"—that common plain brown and harmless beetle—put in an appearance, and commenced his loud humming around the soldier's head. He looked up suddenly, and closing his book as he saw the insect, hurried away from the place, remarking, as he started to run, while shaking his fist at the innocent cause of his fright: "He jabsers, yees naden't think I don't know yees in yees fatigues!"—Harper's Magazine.

ALL THE good things of this world are no further good to us than as they are of use; and whatever we may heap up to give to others, we enjoy only as much as we can use.—De Poe.



Agnes Burroughs
Actress

from them some inkling of his duties. The attorney introduced himself, shook hands and said:

"I want to swear out a warrant for Bill Savage, for bigamy."

"Bigamy, eh? 'Wat did he sot fire to?"

"Your honor is thinking of arson. This charge is bigamy."

"Oh, to be sure! 'Wat was I thinkin' of? Broke into somebody's house, eh?"

"No, your honor—that would be burglary. Bigamy is —"

"Of course. My re-col-lec-tion slipped a cog, that's all. It wer' in the last court, I reckon. Swore to 'wat wasn't so, an' —"

"Your honor seems to confuse these different crimes in your memory. If you will permit me to explain —"

"No explainin' necessary. I see it all now. You see, w'en you come in I war goin' through the old papers Jim left 'yar, an' I read burglary an' bigamy an' arson, all them things, till my brain was whirlin' like a bozz saw. It's gettin' stiddied down now, and I'll fix the warrant. Whose money did he highlize?"

"Whose—what? I don't comprehend you, your honor."

"If I understood it, Bill war trusted with the custodyship o' money, an' —"

"A moment, your honor. Your predecessor's papers yet confuse you. The crime you now refer to would be embezzlement."

"That air right! Now I'm on with both feet. Reckon you want the woman brought as a witness?"

"Yes, sir; both of them."

"Both?"

"Yes, the victims of the first and second marriages."

The judge looked bewildered for a moment, then a look of intelligence spread over his face. The truth dashed upon him. Bigamy meant having two wives.

The attorney filled out a complaint, swore to it, filled out the warrant and the judge signed it, and placed it in the hands of his constable. Shortly afterwards Bill Savage was brought to the office.

"Your honor, I must protest against this unheard of mode of procedure. I cannot see what —"

"Set still, George, an' you will see. Bill, air you married?"

"Yes, Jedge."

"How o'fn?"

"Only once, Jedge. My present wife is my only one."

"The lawyer ses twice."

"No, Jedge; only once. I wasn't married to my first woman. The caramonny wasn't a proper 'un."

"Why wasn't it?"

"Oh, jes' a bit o' fun. One o' the boys from Matson's ranch drest up an' played preacher. He played it well, too, Jedge; durned if he didn't!"

"Did the gal think it war' straight goods?"

"Dunno, Jedge. Reckon so."

"You made love to this gal, and axed her to marry you, eh?"

"Oh, sorter, yes."

"Tol' her how dad blamed sweet she war', an' how much you war' gone on her, eh? Made her believe that wasn't but one perfect won in the world, an' you war' wearin' his clothes?"

"Kinder so, Jedge. All in fun, you know."

"Wal, Bill Savage, the court allus knowed you war' a 'dod durned sneek, but it didn't think you'd play it so low down as that on an innocent, unsuspectin' virgin. You are found guilty, an' the court could send you to State prison, but justice should be dilated with mercy, an' I'll give you a chance to reform. You kin have jest two hours to git out of the county, an' if I catch you in it ag'in I'll send you up for ten years. Now git!"

He got. In spite of the attorney's protests, threats and profane remarks, the accused left the office, and was seen no more in that locality. With the terrible ten year threat resounding in his ears he went forth, and became a wanderer on the face of the earth.

PEBBLE I. TIMBERMAN (on being refused alms).—Do you know what I would do if I had your money?

Clothes.—No, I do not. What would you do? "I'd be just as mean as you are."

urged her to continue her career before the footlights. Yielding, however, to the solicitations of her relatives, she did not again appear on the stage until 1891. In that year, while residing at Washington, D. C., she joined James O'Neill's Co., and played the small role of Rose in "The Dead Heart." A month later Webster Edgerly engaged her to play the leading role of Lenore in his dramatization of Poe's "Raven," which was acted for the first time on any stage at Harris' Academy of Music, Baltimore, Md., on April 20, 1891. Miss Burroughs was credited with a marked hit on that occasion. She was then engaged by Robert Downing, and in his support during the season of 1891-92 she played Lucius ("Julius Caesar") so acceptably as to gain especial commendation. At the same time Miss Burroughs acted as understudy for Eugenie Blair (Mrs. Downing) in the roles of Virginia, Parthenia, Portia, Neodamia, Katherine and Pauline. Two weeks before Mr. Downing's tour closed Miss Burroughs retired from the company and joined Mme. Janssueck's Co. to play Blanche Gordon in "The Honeymoon," continuing with that admirable actress until the close of the season. This season Miss Burroughs was engaged for the juvenile leads with T. W. Keene, but illness forced her to withdraw from the company at Pittsburgh, Pa. She then returned to this city. Miss Burroughs is the younger sister of Marie Burroughs (Mrs. L. F. Masson), whom she strikingly resembles.

THIS most wonderful book in the world is one which is neither written nor printed. Every letter is cut into the leaf, and as the alternate leaves are of blue paper, it is as easily read as the best printing. The labor required and the patience necessary to cut each letter may be imagined. The work is done so perfectly that it seems as though done by machinery, yet every character was made by hand. The book is entitled "The Passion of Christ." It is a very old volume, and was a curiosity as long ago as 1640. It belongs to the family of the Prince de Ligne, and is now in France. Rudolph II, of Germany, offered eleven thousand ducats for it.—The Newsman.

WORLD OF PLAYERS:

— Harry W. Williams, manager of the Academy of Music, Pittsburg, and of several vaudeville road attractions, has evidently secured "a sure money winner" in his new farce comedy, "Bill's Boot." At Pittsburg last week the company had out the "S. R. O." every night, according to a letter from Manager George H. Byron, at which the company played. Mr. Williams writes: "Favorable reports reach me from every theatre where the company have played, and I am receiving offers for return dates."

— Margarito De Estes intends taking out a company, with Edna Keoley at its head, to play the Puget Sound circuit.

— Ed. R. Sauter, manager of the "Ole Olan" Co. had a chance to show his chivalry a couple of weeks ago, when E. J. Ryan, of the Los Angeles company, the soubrette of the company, was insulted by a young man as she was leaving the theatre in company with Mr. Sauter and his family. Mr. Sauter championed Miss Williams' cause, and pummelled the "masher" in great style.

— Little Mitchell, who is under a fifty-two week contract with Manager L. Brackette Lawrence, of the Royal Oxford, Chicago, will star in a new play next season, under that gentleman's management. The play, which will be written by J. A. Fraser Jr., and will probably be called "The Little Quakeress."

— Major Brut, the expert Zouave drill performer

[illegible]

Jackson, P. Stone, Wm. Rhoads, Hilda Mattian, William May, Clara Stanley and Maria Villa. The company will leave for New Haven, Conn., to resume their tour Nov. 10 at New Haven, Ct.

— Alice Pixley has resigned from Aug. Daly's company and has been engaged to play the role of "Princess Dozia" in "My Official Wife."

— The new production of "Antonio Fieschi" and "Fieschi" will be played season of 1893-4 by Ed. V. Veighan, at present with the "Ship Ahoy!" Co. Mr. Gerald is still a prominent member of the Atlantic company at the Lynn Theatre, Mass.

— It is reported that "A Day at the Races Secret" broke the record for business so far this season at the Grand Opera House, this city, last week. He adds that Stephen Leach is immensely satisfied with his investment.

— Lucie Darcy joins Harry Lay as he resumes his tour.

— C. U. Bennett goes with Janauschek for the remainder of the season.

— C. F. Herbert has signed to play old men roles in "The Importance of Being Earnest," who commenced their season at New Haven, Conn., Nov. 10.

— It is stated in one of the New York newspapers that Manager Eugene Robinson, of "Paul Kautava" has fallen here to about \$100,000, by the death of one of the principal actors.

— Mrs. Alice Spearman, of No. 801 De Kalb Avenue, Brooklyn, N. Y., is anxious to hear news of the whereabouts of her husband, William Dickes. She states that she is in dire need.

— The following is the list of the engagements for the season:

The two Irish Macks in "Irish Aristocracy," informed us that, through the medium of their twenty-five line advertisement in THE CLIFFER, they have completed their company. They will open Nov. 19, at a local house, to take to the city on a trip. A large number of new costumes, Irish scenery, etc., are promised.

The Callicotte Comedy Co. will open the new opera house at St. James, Minn., Nov. 26.

The opera house at Auburn, Ind., was destroyed by fire Nov. 4. The Lyon Comedietta Co. lost their baggage, scenery, etc.

Manager Frank Davis reports that at the opening of "An Indian Hero" Co. at the Grand Opera House, Newark, N. J., Nov. 7, the "S. R. O." was brought into the theatre fifteen minutes before the beginning of the performance. He adds that the Indian Brass Band is a decided go.

—Geo. H. Hamilton's "The Two Thieves" Co. B. F. Myers, L. R. Gilbert, Eva Lester, Ivy Sumner and Mrs. J. H. Brown, will open Nov. 11, at the Grand Opera House, Brownelle and Wm. D. Lux, Thos. A. James, J. Craddock and Orion Davies.

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IOWA.

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Des Moines.—At the Grand Opera House Pete Baker comes Nov. 19, "The Nalaid Queen" 21 week.

Porter's Opera House.—"McCarthy's Misadventure" opens 24th go business. "The Boston" comes 25th to R. O. Roland head came Nov 21 to "S. R. O." "P.

Douglas Bluffs.—At Dohany's Opera House Roland Reed did a playing business Nov. 1. "Our 10 Visitors" came 14. Bristol's Equines 10-19. Name John Dohany is on the sick list but is canvassing the house to know hereafter as Dohany's Theater.

Dubuque.—At the Grand Opera House Oct. 29 "McCarthy's Mishap" played to a large house. "Ensign" drew a good house 29. Coming: Nov. 4, "The Band"; 6, Mr. and Mrs. Sidney Gray.

Marshalltown.—At the Odessa: "Burr On Nov. 10. "Devil's Wing" 13. Roland Reed drew a house 3.

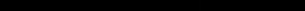
Burlington.—At the Grand, "A Barrel of Money." Oct. 31, failed to draw. Gilmore's Band put to almost empty chairs Nov. 2. Haverly's Minstrel due Nov. 11.

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WISCONSIN.

Milwaukee.—At the Davidson Theater "Friends" began a four nights' engagement Nov. 6. Keene opens 10 and finishes the week. "By Proxy" returns last week. The Lyceum Theater Co. gives next week with "The Wife" and "The Cash Ball."

BUFF ORPHEA HOUSE.—Jack Sommers, in "A Part the Name of Johnson." This week "McCarthy's" hops drew well last week. Next week, "The Burglar."

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NEW YORK CITY.

foreign influences."

DR. W. FRANK CARVER'S new Wild West play, "The Scout," received its first New York performance Nov. 7, at Niblo's, and drew a large audience, although the house was by no means crowded. The play deals with the adventures of a scout and cowboy, and introduces four horses as fine as any cowboy ever threw his leg over. One particularly powerful looking grey, is almost perfectly trained, and seemed to appreciate the applause as much as his rider. Dr. Carver showed his ability as a marksman in several instances, which pleased the audience, while the skill he displayed in throwing the lariat and as a rider brought down the house. Another in the company worthy of mention for the easy grace she displayed in riding is Brenda Marvel, the scout's sweetheart. The third and fourth acts are the most thrilling and sensational in the play. In the third the scout rescues his sweetheart from the Indians. She is placed on an Indian pony, which dances across the stage, up the rocks and over a bridge in the rear. An Indian is after her. He stops and begins chopping away at the bridge. In the fourth the scout reaches the center of the bridge, the fastening gives way, and the bottom of the structure falls, carrying the horse with it, into a tank about twenty feet below. The scout catches the hand rail and saves himself, only to be taken prisoner by the redskins. In the fourth act he is doomed to be burned, but is requested to give the Indians an exhibition of his shooting. Just as the Indians are about to carry out their threat, the cowboy rides on and a battle is fought, in which, of course, the scout is rescued and the Indians are slaughtered. These sensational features were greeted with deafening applause and wild yells from the gallery. The dialogue is sufficient to carry the play along, although there is no real dramatic merit in it. From the rise of the curtain until its final fall considerable powder is exploded, and enough shooting is done to kill a regiment of soldiers; yet no one is killed until the fourth act, when most of the Indian die. The scenery was admirable, especially that representing the Indian camp. The company, according to a line on the programme, were "lashed on the plains for the production." No names are used in the cast, each character being "the cowboy" or "the Indian." Dr. Carver is here for a long engagement.

LONDON THEATRE.—Harry W. Williams' own Co., which includes a number of acts new to this city, opened to fair houses Monday, Nov. 7. The olio was opened by "The White Squadron," a bright and dainty act, during which they sang and danced their way to approval. The Sisters O'Neil performed their black wire act, and were warmly greeted. Their juggling act, while balancing themselves on large globes, was also warmly praised, and several encores rewarded their efforts. "The White Squadron," a black face, made some witty remarks on the political situation, and of course caught on. The Burke Bros., with the assistance of a well trained dog, provided some lively fun, and their burlesque boxing act, with which they wound up their act, was very laughable. George Leslie and Minnie Collins contributed an act full of "ginger." Mr. Leslie's grotesque dancing and antics were clever, while Minnie's singing and dancing were encores. Horace Wheatley, in character as a soldier, personated an English soldier on guard, and an old man dying in a churchyard. His songs were appropriate and well rendered, and he brightened up the audience with an Irish "dandy" song and dance. The quintet, in "A Dog's Judgment," a new turn. Their dog is perfectly trained, and carries an important part, causing much laughter. The Three Carous, in clown dress, cut many funny capers. Their acrobatic work is of a high class. Prof. J. E. Kennedy's energetic illustrations brought the performance to an hilarious end. Next week, the May Howard Co.

PARK THEATRE.—A large audience, Nov. 7, gave hearty welcome to that excellent organization, headed by George Thatcher, and favored by the presence of Rich & Harris' Comedy Co., allied with George Thatcher's Minstrels. It was their first appearance in town this season, and they easily duplicated their success of last year. Ed. Marib's musical farce, "Tuxedo," still proved a great success. The amalgamated minstrels and comedy interpreters. The singing sections of the entertainment were of high class, and there was a bountiful supply of clean fun making. Such favorites as the witty Thatcher, the humorous Dougherty, the musical comedy man, dainty Alice Evans and those sterling singers, Moore, Joe, Lewis and Trillman, scored decided hits. The complete cast: George Thatcher, Raymon Moore, Jay Quigley, Bart Shepard, John A. Coleman, Hughie Longmire, George W. Lewis, Fred Trillman, Geo. W. Dukel, John Daley, Alice Evans, Ida Fitzgibbon, Blanche Hayden, Laura Mulick, Grace Hamilton, Lolo Yerber, Thos. Lewis and C. B. Wheeler. W. H. A. Croukhite is the acting manager for Rich & Harris, and C. H. Beede is advance representative. Box Creiger is the musical director.

IMPERIAL MUSIC HALL.—Burlesque has been dropped, and straight variety is the rule. Nearly a score of "turns" make up the programme, and the performance lasts from eight o'clock until midnight. The Imperial is gradually winning into a line as a successful resort, where the inner man can be refreshed while a good vaudeville show is in progress. This week's bill includes Foster and Lewis, sketch team; Eddie Giguere, double voiced vocalist; Annette, dancer; Carr and Lewis, comedians; Fleurette, dancer; Pitro, mimic; Jessie Giles, vocalist; Lowry and Evans, sketch team; Kaiser, equilibrist; Edwin French, banjoist; Sisters Leigh, dancers; Theo, musician; Eugenie Fougere, French singer (dates of the music forces); and the Juliana, gymnasts and acrobats.

DANIEL WHITE, an actor, residing at 122 Fifth Avenue, Brooklyn, was found unconscious at Grand and Sullivan Streets, this city, night of Nov. 4, bleeding from a scalp wound. He was conveyed to Bellevue Hospital.

MINER'S EIGHTH AVENUE THEATRE.—Manchester's French Folly Co. are playing their second engagement of the present season at this house this week. The merits of the very clever organization were fully reviewed when the tour opened in this city. Next week, George Dixon's Co.

PROFESSOR'S THEATRE.—Popular Oliver Byron, assisted by his wife, Kate Byron, and a good supporting company, opened a week's engagement here night of Nov. 7. The play was "The Continental," with Mr. Byron as Joe Ferruti. Mrs. Byron, in a dual role, shared the honors with her husband. The audience was large and enthusiastic.

MINER'S BOWERY THEATRE.—Rellly & Wood's Big Show opened the second engagement of this theatre Nov. 7, to comparatively good houses. The programme remains unchanged. Next week, the City Sports Co.

HURK'S PALACE MUSIC.—The election cog in the wheel of amusement and business at this popular resort to any great extent. This week's feature in the curio hall is Ours' Imperial Troupe of Japs, a clever and interesting body of acrobats and hand balancers. (The following are the names of the troupe: Prof. De Orme, magician; Running Bird and Wanda, rifle shots; Smith Bros., athletes; White Oil Gas and Little Monday, in an entertaining discussion of the question of a quality contest is going on between E. G. Johnson and H. W. Wright for a purse of \$200 and a stake of \$50 a side. The contestants eat each other a meal a day, and the minimum time limit has been set at thirty days. Kenyon and Kibbe are also among this week's attractions. The Georgia Minstrels hold forth on the stage, alternating with a specialty company composed of Kelly and Bertha, Bennett and Mack, Castleton and May, Ed. Gardner, J. Winstanley, Annie Riley, Bessie Arlington and others.

KOSTER & HARRIS.—Two new features are added to the programme on Monday night, Nov. 7. "The Rendezvous," a freshly constructed operetta, with Fred Solomon in the character of a French Hussar, was produced for the first time in this country. The Eduardine French comedienne, who was warmly welcomed, who originally appeared at the Casino, also began a special engagement here. "Bluebeard," which was the first of the series of operettas to be presented during the winter season, has been exceedingly well received. It may be said that the line of entertainment here. The balance of the programme this week includes Marie Vanoni, 12 two new songs; Anand, the clever mimic, his last appearance in American Minstrel and Mime. French duetists, in new specialties, horses, dancing, serpentine dancer, and last week of Katherine B. Howe, contralto.

JAMES J. CORRETT.—In "Gentleman Jack" attracted a large attendance at the Grand Opera House Nov. 7. The champion pugilist, who was warmly welcomed by an appreciative audience, gave an acceptable impersonation of the title role. Several elaborate full pieces were presented to him. In the fourth act his vigorous punching of the bag at the training quarters, which was warmly welcomed, was also extended in the fifth act, to the mimic representation of a ring fight at the Olympic Club, New Orleans. John Davidson took the part of Charles Twitcheil, champion boxer of England, and was Corbett's duetist in the opponent in the boxing glove contest. William Delaney, Corbett's trainer and second, also appeared in the last two acts, while the manager of the company, William A. Brady,

officials as referee in the glove fight at the finish. In the third act, representing the Madison Square Roof Garden, Belle La Verde, Dagmar and De Cello, and Lillian Ramsden introduced their respective specialties. The company that supported the champion pugilist, W. H. Murray, were W. H. D. V. Davenport, Jay Wilson, R. M. Hall, Carl Krauss, C. K. French, Steven Morris, Fred M. Harrison, W. H. Webber, Dan Kenealy, Andrew Hayne, Lillian Ramsden, Belle La Verde and Mrs. Rick Forrester. "The Sounder" will be given at this theatre.

"THE TWO SISTERS" opened the week on Nov. 7, at H. R. Jacobs' Theatre, before a good sized audience. The play graphically recounts the adventures of two sisters from the country in the metropolis. Although the story runs principally in the sentimental vein, the comedy element is not lacking, and tears of laughter are often mingled with tears of sympathy. The company, which is uniformly good, includes May Merrick, whose work in the role of Maudie Howard, the indolent sister, is quite noteworthy; Leslie Tilton, as Mary Howard, the more prudent sister; J. R. Furlong as Hiram Pepper, Russ Whyal as Harry Horton, John Barker as Silas Smith, John B. Brown as the bootblack, Geo. W. Lyter as John La La, Elmer Johnson as Harry, and the young actress as Johanna Nolan, Gussie Sherwood as Rose Greenleaf, Rene Thomas, F. Richmond as W. H. Shaw. Next week, Chas. L. Davis, in "Alvin Joslin."

"ROMIO HOOT" was revived by the Bostonians at the Garden Theatre, Nov. 7, to a crowded house. H. C. Barnabee, Geo. Frothingham, Eugene Cowles, Tom Karl, Jessie Bartlett-Davis, Camille D'Arville and W. H. Macdonald were heard in their original roles, and the charming opera easily renewed its earlier success. The engagement will be a long one.

PROCTOR'S THEATRE was comfortably filled on Monday night, Nov. 7, when the first tour of John D. Hopkins' Trans-Oceanic Star Specialty Co. was inaugurated. The attendant circumstances were auspicious, taking in the audience. Manager Hopkins has put together a varied and quite clever entertainment, designed especially for the legitimate houses, and likely to please those who may see it. There are, however, fewer newcomers in the troupe than had been looked for, though lack of numbers in this respect is more than made up for by the merits of the strangers. Old friends like Herr Trewey, for instance, require no words of eulogy at this late date; but it must be recorded that the admirable fanstast and humorist, who was the form, and that his act is worth more than its old success. This was his American reappearance after an absence of several seasons. He is put forward as the feature of Mr. Hopkins' show. The Brothers Tilton, in their grotesque impersonations of the famous French comedienne, as comic as of yore; Whittier and Leonard, with their usual noise and fan in dialect; dainty Marguerite Fish and Charles Warren, in their lively sketch, and those graceful dancers, the Allisons, are other familiar faces. The programme was well received. The single new act was that of Mons. Nazarras and Mlle. Thora, French gymnasts. They distinguished themselves quickly and honestly by their agility, grace and strength. R. Streth, who was the comedian, and the comedienne, were admirably rendered. The show closed with the Robetta Zanzetta Pantomimists in "The Elopement." The company stay two weeks at Proctor's, and will give way to an elaborate revival of "The Country Circus."

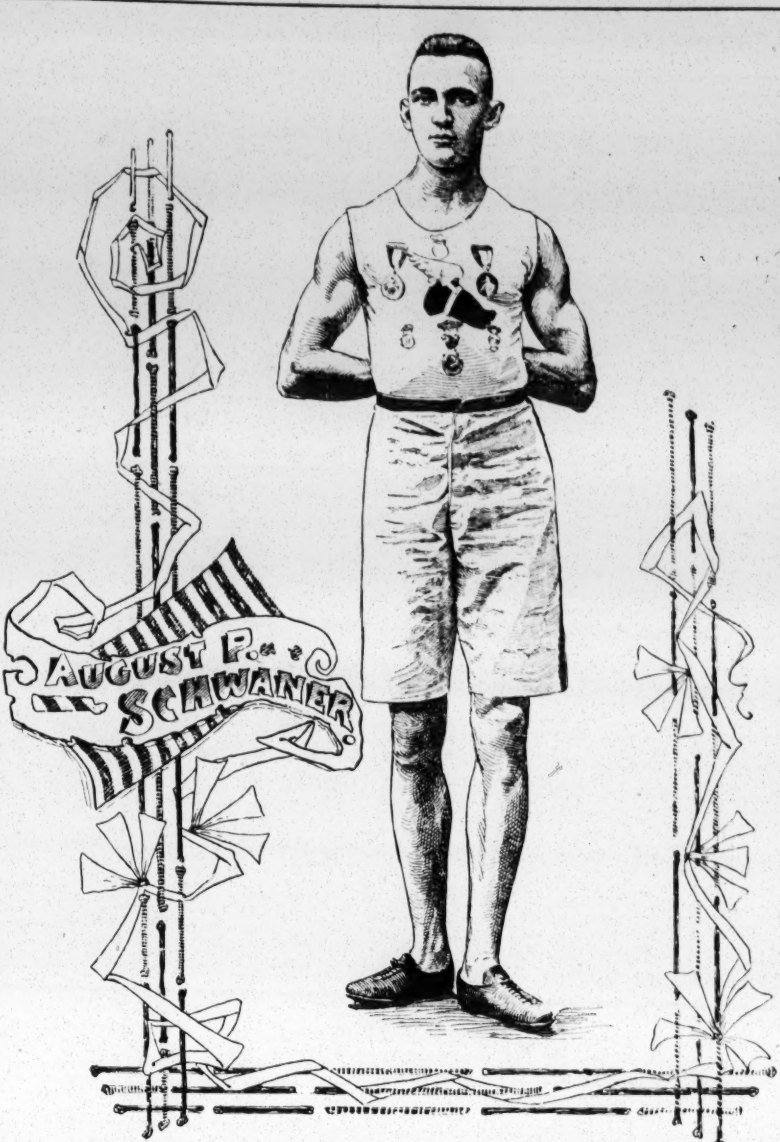
NAT. C. GOODWIN is again among old and loyal friends. At the Fifth Avenue Theatre on Monday night, Nov. 7, he faced a large and brilliant audience, to find encouragement in their plaudits and a verdict of unqualified approval. His new play, "A Gilded Fool." This four act comedy of American scenes and manners, written especially for Mr. Goodwin by Henry Guy Carleton, was originally acted on Sept. 1 last, at the Providence, R. I. Opera House. It was a success, and the play has been played here in town in Chatterbox Short, Nat. C. Goodwin; Matthew Ruthven, Henry Lee; Bannister Strange, Clarence E. Holt; De Peyster Ruthven, Sidney Wagner; Frank Brown, D. F. Brown; Jacob Howell, Thos. Babcock; Perkins, J. H. Browne; Morgan, R. G. Wilson; Janitor, John Lock; Margaret Ruthven, Lizzie Hudson; John; Sophia Ruthven, Jean Clara Warren; Miss Jessie Good, Estelle Mortimer; Ned, John; and John, John. The comedy is entertaining in its story, well acted in dialogue and clever in its characterization. We may not always accept the views of certain phases of American life as accurate, but at least they are of absorbing interest, and they are not grossly exaggerated at any time. On the whole, the drama, as has worked skillfully, effectively and discreetly. Mr. Goodwin's admirable act does not fail him. He is still volatile and natural, easy in movement, rapid in delivery, intensely loyal to the text, requires, and yet is careful in the serious moments, and was warmly applauded, and must be credited with another hit. The support was generally able, Lizzie Hudson, Collier, T. D. Fawley, Miss D. J. P. and Henry Lee, particularly valuable in the cast. Mr. Collier's performance, and Miss Dupree's lucidness, supplied an excellent contrast of light and shade. The play was prettily staged. A certain speech was demanded of the star by his enthusiastic audience. Mr. Goodwin's engagement here, with his new play, is prosperous, is under the direction of John E. Warner, a conservative and long tried manager. Geo. J. Appleton is the business manager.

TONY PASTOR'S THEATRE.—The second week in Mr. Pastor's Theatre, at the Grand Opera House, on a night of Nov. 7, when a singer new to this country was heard for the first time. Katie Lawrence comes from London, under a special six weeks' contract to Manager Pastor. Miss Lawrence, who was warmly welcomed, and her reception, showed considerable nervousness upon her entrance, and her final exit was attended with a fainting fit. Her opening song was entitled "He Never Cares to Wander from His Own Fireside," a sentimental song, which she sang in a sweet and charming manner. The melody is catchy, and the simplicity of the song makes it catchy to a degree. Miss Lawrence, recovering from the tremor of her first appearance before an American audience, sang with telling effect, and her association with the crowd of the crowd of the crowd, was very artistic, and she proved herself a comedienne of scope and intelligence. Miss Lawrence is a pretty, bright faced young woman, of a pleasant manner and graceful in movement. She finished her performance with a well executed Irish reel, and was the recipient of some handsome floral gifts. She will return to London in time to open at the new Palace of Varieties, in the city of London. Another new face on this week's bill is J. W. Kelly, a comedian who has been a favorite in the West for the past half dozen years or so. He is an author of ability, and shows marked improvement as an all round actor, since his former work in town as a partner of Ben Collins. Mr. Kelly is now recognized as one of the cleverest monologue entertainers known to the vaudeville. He tells his stories with a dryness that is irresistible, and his imitations of various kinds of loquacious and uninteresting persons are of a high order. The retained entertainers, that peerless English comedienne, Bessie Bonnell, held her first place. Her latest specialties, "John Bull" and "Buttercups and Daisies," were warmly appreciated, and her excellent rendition of a new act, "Polydora," by a comedian, was warmly approved. Miss Bonnell is a hard worker, and wears her honors gracefully. The remainder of the bill employed the Naxos in their amusing comedy sketch, "Winkles," and Edward J. Andrus, in a well executed black wire performance. Ward and Vokes, the funny sketch team; Seelye and West, an able and popular pair of musicians, who can create a laugh as readily as they can produce harmony on a variety of instruments; Lizzie Day, the clever comedienne, who sang a new act, "Polydora," by a comedian, was warmly approved. Miss Bonnell is a hard worker, and wears her honors gracefully. The remainder of the bill employed the Naxos in their amusing comedy sketch, "Winkles," and Edward J. Andrus, in a well executed black wire performance. 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MENTION.—Raymond's Show played to good business. Bl... J. J. Williams leaves for Salt Lake, to take charge of the stock for J. E. Sackett... H. A. W. Tabor is making arrangements to rebuild the old People's Theatre.

Pueblo.—At the Grand Opera House, Schilling's

N. R. Young, president of the National League and American Association, in a recent interview said: "The baseball prospects have not been so encouraging since 1889, despite the fact that the season just ended cost the National League and American Association in round figures upward of \$100,000. One thing has been demonstrated clearly—that baseball must in future be conducted on a purely business basis; and that determination has been reached by the men who have been putting their money and heretofore to promote and foster the national pastime. Hereafter, though, no such bill of expenses will be contemplated as marked the seasons from 1889—clubs having salary lists of \$40,000 and \$50,000 per annum, when just about such figures would have made a paying investment for the baseball magnates of the United States. Then, too, a mistake has been made in making the season too long, as was evidenced by some of the returns made to me on the basis of one-sixth of the gross receipts of all games played during the championship season. Think of a high priced team playing in Baltimore at \$15 per game, the returns made to me for two days' games in that city, being \$6.37 and \$6.87 respectively. While in Boston recently, in course of a conversation with President Boston of the Boston Club, he remarked that baseball should go back ten years, to what it was in 1882, and many mistakes be rectified. The baseball people with whom I talked while on my tour with the teams contesting for the championship of the world were of the same opinion—first, that the season should be shortened by a month and salaries reduced to a level commensurate with the receipts at the ticket office. Baseball is not dying, by any means, as some evil minded and disposed people assert. While all the league cities did not lose money this year, suppose the employers of players had all been caught as President Von der Horst of the Baltimore Club was. He ran behind more than \$18,000 after paying all expenses. And at Washington, too, President Wagner struck a snag at the tail end of the season, but there is little behind. This will all be remedied at the coming meeting of the National League and American Association at Chicago on Nov. 16. The game of baseball will be put on its feet again to stay. Besides certain routine business there will come before us two protests by the Pittsburgh club, one against the Washingtons for leaving the field and the other against the Cleveland for refusing to play off a tie game and hurrying back home to play a game for the benefit of the members of its team. In each case the Pittsburgh insist upon the imposition of a fine of \$1,000 as provided for by the regulations governing the National League and American Association, and both sides in this controversy will use every means in their power to come out on top. Testimony is taken on both sides, but there is no immediate prospect of such a thing. In any event there will never be a war between the East and West, as predicted, and for a very good reason. Hereafter representatives of the American Association and the National League have been made on equal terms because they were not acquainted with each other and the methods of doing business. Charges were made on both sides of unfair dealings and discrimination, but just as soon as the magnates of the two organizations came together and understood each other all the trouble was over. Now they are united in building up baseball, and will do everything that lies in their power to bring about such a result, an evidence of this being shown in their eagerness to meet all obligations incurred heretofore. No one who has read about the witness of the championship games between Boston and Cleveland will feel justified in saying that baseball interest is declining. At Cleveland upward of 16,000 spectators witnessed the series of games played in that city, and the first game at Boston attracted 5,000 spectators."



August P. Schwaner

We present this week a portrait of a member of the New York Athletic Club who, during the brief period that he has been before the public as an athlete, has gained honors of a nature that it takes most athletes years to secure. It may be said, indeed, that at the very first attempt he bounded to the top of the ladder of fame. August P. Schwaner was born on June 9, 1867, stands 5ft. 10 1/2 in. in height, and in condition weighs 141 lb. He made his first appearance in a competition at the games of the Young Men's Christian Association of Orange, N. Y., May 30, 1889, when he won the running high jump with 4ft. 7 in. On June 9, 1891, he took part in games at Syracuse, N. Y., when he was successful in both the running high and standing broad jumps, doing respectively 4ft. 9 in. and 10ft. 4 in. During the same year he was a contestant in the standing broad jump at the entertainment of the Young Men's Institute, on the Bowers, this city, winning the game with 10ft. 4 in. Schwaner was next seen at the indoor meeting of the Metropolitan Association of the Amateur Athletic Union, held at Madison Square Garden, this city, on the evening of Jan. 23, 1892, when he added to his reputation by capturing the running high jump with 4ft. 11 in. and the standing long jump with 10ft. 7 1/2 in. His next appearance was made at Boston, Mass., March 12 following, on the occasion of the Spring games of the Massachusetts Institute of Technology, held at Winslow's Rink, when he carried off the prize for the standing long jump, clearing a distance of 10ft. 9 1/2 in. Returning to his home he was a participant at the annual Spring field meeting of the New York Athletic Club, at Travers Island, June 11. On this occasion he achieved a world's record in the running high jump, reaching a height of 5ft. 3 1/2 in. The decision relative to the championship was the first thing settled by the league. After listening to all the parties in interest the matter was left to the president and a committee composed of the representative of the Montgomery, Macon and Memphis clubs, who then in the chair, were submitted to a committee composed of the representatives of Macon, Atlanta and Montgomery Clubs. That committee, after a careful examination, submitted a report showing that the accounts and books were in good shape and well balanced. Charles Hart was given the unanimous vote of the eight clubs of the league for the presidency, and a vote of thanks was given Charles Gensinger for his work during the year. Samuel Altmeier, of Macon, was elected vice president. Representatives from the four cities seeking membership in the league were admitted to the meeting. A resolution to increase the league membership to twelve clubs was adopted, and clubs representing Savannah, Charleston, Nashville and Augusta were admitted under certain provisions, which were immediately agreed to by the representatives from those cities. The Nashville franchise was given to P. Sullivan, he surrendered his Chattanooga franchise to L. G. Walker and his associates from that city. These gentlemen were at once admitted to the meeting to represent Chattanooga. The representatives of the Macon, Birmingham and Memphis Clubs were appointed a committee on the National League and American Association are now busily engaged in making preparations for the annual meeting, and there are fair prospects that we will be in a position to split the twelve club league into two organizations for next season, if we think it to our advantage to do so.

Manager Buckenberger, of the Pittsburgh Club, in a recent interview, said: "I have been around a good deal in baseball. I put in between Columbus and the minor leagues about ten years of my career. Sometimes a fellow can scoop a nice little pot of money handling a minor league club. Take for example Ted Sullivan, whose franchise in the Southern League last season cost him nothing. He made \$6,000, and nearly all of the managers in that league must have made money for all of the clubs last season. When I started in as a minor league manager I made up my mind if I ever won a pennant in a town I would go elsewhere. I followed this right along and always had a pretty good one. A man who can organize a winning team need not be long out of a job at pretty good terms. It isn't a bad life when your finances are all right, but the most careful managers get caught short now and then. Minor league clubs are not as easily backed by national banks, and unless the directors come up, why, it is a question how you are going to get to the next city. Circumstances like these try a man's resources. As I said before I was pretty lucky, and did not need the help of the seamy side of the minor league life."

The Southern Interstate is a possible addition to the leagues for 1893. Virginia, North and South Carolina and Georgia are likely to be represented in the circuit. The project is being talked about in Richmond, Wilmington, Raleigh and Charleston. Pitcher Charles Esper, of the Pittsburgh Club, has been given his unconditional release, and is now free to sign wherever he pleases.

President Von der Ahe, of the St. Louis Club, is quoted as saying: "I haven't signed a man for next season yet, but I am now dickering for a third baseman who has the reputation of being one of the best in the league. I am also negotiating for two outfielders, a pitcher and a catcher, and may sign them before the annual meeting of Nov. 16. I have decided that Briggs and Gensins are no longer of any use to me, and they are free to go where they please. The delegates of the National League and American Association are now busily engaged in making preparations for the annual meeting, and there are fair prospects that we will be in a position to split the twelve club league into two organizations for next season, if we think it to our advantage to do so."

Charles S. Gensinger, ex-president of the Southern League, recently visited Cincinnati. He will continue at the head of affairs in New Orleans next season. He is trying to arrange a trip for the Cincinnati team to go to New Orleans on April 1 for Spring practice. The Cincinnati drew splendid crowds in the Crescent City in 1892 and their success of that year would be repeated.

The St. Louis Club's players will be located during the winter months as follows: Manager Robert L. Caruthers, at Brooklyn; C. Crooks, J. Breitenstein and F. Gensins, at St. Louis; William Gleason, at Camden, N. J.; B. D. Buckley, at Chicago; J. W. Glascock, at Wheeling, W. Va.; Perry Werden, at Toledo, O.; Hawley, at Beaver Dam, Wis.; Hawley, at Wilmington, Del.; W. S. Brodie, Roanoke, Va., and E. Moriarty, at Boston.

George Myers, a well known professional catcher, was married to Miss Frances Wilcox, Oct. 26, at Ithaca, N. Y.

The annual meeting of the National League and American Association will be held Nov. 16, at Chicago.

Th players and manager of the New York Club will settle down for the winter months as follows: Manager P. T. Powers and James Knowles at Jersey City; William Ewing, J. A. Boyle, and W. B. Fuller, at Cincinnati; C. F. King, at Pittsburgh; J. W. Risale, at Indianapolis; E. N. Crane and M. Tiernan, at New York City; Michael Welch and J. J. Doyle, at Holyoke, Mass.; J. H. McMahon, at Bridgeport, Ct.; W. P. Keeler, at Brooklyn; E. D. Burke, at Worcester, Pa.; Louis Whistler, St. Louis, and W. B. Weaver, Larklin, Kan.

Manager John C. Chapman, of the Louisville Club, of the National League and American Association, has returned to his home at Brooklyn, where he will spend the winter.

THE TURF.

Two Fresh Records.

On the opening day of the hastily arranged breeders' meeting at Naasville, Tenn., Nov. 5, two notable performances against time were accomplished. The five year old stallion Kremlin started against his record of 2:11 1/2, made in the race for the Transylvania Stake at Lexington last month. As this was his first appearance since the splendid performance at Lexington, few horsemen expected remarkable time to be made. In fact, it was generally understood that the stallion would go a mile well within himself, reserving the extreme effort for a day and a half track more favorable. Kremlin proved to be in excellent form, however, and his trainer let him step the mile at record breaking speed. He went away slightly off his stride, but in rounding the first turn recovered fully and moved the first quarter in 0:32 1/2. The next quarter up the backstretch was trotted still faster, Kremlin's time to the half being 1:04 1/4. In the next quarter the running mate that accompanied the great trotter began to give way, and either he or his driver was forced to retire. Grandly he came on his course through the homestretch in 0:31 1/2, finishing the mile in 2:08 1/4, amid the cheers of the horsemen present. He appeared not the least distressed after this wonderful performance, and in the general opinion of horsemen that if the runner had not given out his mile would have been below 2:05. If the weather continues clear Kremlin will start again on Tuesday or Wednesday next to lower his present record, which is the fastest ever made by a trotting stallion. Kremlin was bred by A. J. Alexander at Woodburn Farm, Spring Station, Ky., and is owned by William Russell Aiken, of Pittsfield, Mass. His sire is Lord Russell, a full brother to Maid (2:08 1/4), and his dam is Eventide, by Woodford Mambrino (2:21 1/4), granddam Vera, by Rysdyk's Hambletonian.

Another record breaking performance was that of Arion, the \$125,000 colt belonging to J. Malcolm Forbes, of Boston. Arion started him to beat the three year old stallion record of Directum (2:11 1/2) and he finished his mile in 2:10 1/4, after making a double break in the last quarter.

Racing Declared Illegal at West.

By a decision rendered by Judge Collins on Nov. 1 the Garfield Park Club, of Chicago, Ill., received a knockout blow, while the language of the decision would seem to sound the death knell of every race track in Illinois, at least for a time. The law of 1887 relating to pool selling races, with a proviso that it shall be legal to hold the same within regular race track courses, is declared to be unconstitutional. The decision, which was handed down after a contest between horses on all tracks and was not confined to the enclosure of the complainant, so that the Garfield Park sports who were present gained some solace from the statement of attorneys that every race track in Illinois would be under the same decision. The sweeping decision, of course, affects fashionable Washington Park Club, and its great World's Fair meeting cannot be held unless the Legislature this winter affords relief by a new law. The decision also affects the Hawthorne track and the East St. Louis and Madison courses, all of which are now running.

RACING ON THE HEIGHTS.

There were about three thousand people at the Guttenberg track Nov. 1, when two handicap and four selling races were decided. The weather was mild, though threatening. Lord Harry was a heavy favorite in the fourth race, a five furlong handicap, but Little Fred kicked him at the post and disabled him so badly that he could not run, so according to the rules of the track, all the money bet on him was lost. With the exception of Little Fred, the race was won with ease. In the one mile handicap King Crab, at 8 to 1, surprised all hands by beating first and second choice, Ma Belle and Burlington. Summary:

Purse \$400, of which \$50 to second, for maiden three year olds, the winner to be sold at auction, six furlongs. G. W. Newton's ch. c. by Charlie Howard, dam Elise Morrison, 1:17 1/2; 2nd, 1:18 1/2; 3rd, 1:19 1/2; 4th, 1:20 1/2; 5th, 1:21 1/2; 6th, 1:22 1/2; 7th, 1:23 1/2; 8th, 1:24 1/2; 9th, 1:25 1/2; 10th, 1:26 1/2; 11th, 1:27 1/2; 12th, 1:28 1/2; 13th, 1:29 1/2; 14th, 1:30 1/2; 15th, 1:31 1/2; 16th, 1:32 1/2; 17th, 1:33 1/2; 18th, 1:34 1/2; 19th, 1:35 1/2; 20th, 1:36 1/2; 21st, 1:37 1/2; 22nd, 1:38 1/2; 23rd, 1:39 1/2; 24th, 1:40 1/2; 25th, 1:41 1/2; 26th, 1:42 1/2; 27th, 1:43 1/2; 28th, 1:44 1/2; 29th, 1:45 1/2; 30th, 1:46 1/2; 31st, 1:47 1/2; 32nd, 1:48 1/2; 33rd, 1:49 1/2; 34th, 1:50 1/2; 35th, 1:51 1/2; 36th, 1:52 1/2; 37th, 1:53 1/2; 38th, 1:54 1/2; 39th, 1:55 1/2; 40th, 1:56 1/2; 41st, 1:57 1/2; 42nd, 1:58 1/2; 43rd, 1:59 1/2; 44th, 2:00 1/2; 45th, 2:01 1/2; 46th, 2:02 1/2; 47th, 2:03 1/2; 48th, 2:04 1/2; 49th, 2:05 1/2; 50th, 2:06 1/2; 51st, 2:07 1/2; 52nd, 2:08 1/2; 53rd, 2:09 1/2; 54th, 2:10 1/2; 55th, 2:11 1/2; 56th, 2:12 1/2; 57th, 2:13 1/2; 58th, 2:14 1/2; 59th, 2:15 1/2; 60th, 2:16 1/2; 61st, 2:17 1/2; 62nd, 2:18 1/2; 63rd, 2:19 1/2; 64th, 2:20 1/2; 65th, 2:21 1/2; 66th, 2:22 1/2; 67th, 2:23 1/2; 68th, 2:24 1/2; 69th, 2:25 1/2; 70th, 2:26 1/2; 71st, 2:27 1/2; 72nd, 2:28 1/2; 73rd, 2:29 1/2; 74th, 2:30 1/2; 75th, 2:31 1/2; 76th, 2:32 1/2; 77th, 2:33 1/2; 78th, 2:34 1/2; 79th, 2:35 1/2; 80th, 2:36 1/2; 81st, 2:37 1/2; 82nd, 2:38 1/2; 83rd, 2:39 1/2; 84th, 2:40 1/2; 85th, 2:41 1/2; 86th, 2:42 1/2; 87th, 2:43 1/2; 88th, 2:44 1/2; 89th, 2:45 1/2; 90th, 2:46 1/2; 91st, 2:47 1/2; 92nd, 2:48 1/2; 93rd, 2:49 1/2; 94th, 2:50 1/2; 95th, 2:51 1/2; 96th, 2:52 1/2; 97th, 2:53 1/2; 98th, 2:54 1/2; 99th, 2:55 1/2; 100th, 2:56 1/2; 101st, 2:57 1/2; 102nd, 2:58 1/2; 103rd, 2:59 1/2; 104th, 3:00 1/2; 105th, 3:01 1/2; 106th, 3:02 1/2; 107th, 3:03 1/2; 108th, 3:04 1/2; 109th, 3:05 1/2; 110th, 3:06 1/2; 111th, 3:07 1/2; 112th, 3:08 1/2; 113th, 3:09 1/2; 114th, 3:10 1/2; 115th, 3:11 1/2; 116th, 3:12 1/2; 117th, 3:13 1/2; 118th, 3:14 1/2; 119th, 3:15 1/2; 120th, 3:16 1/2; 121st, 3:17 1/2; 122nd, 3:18 1/2; 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AN ENGINEER'S FAST RUN.—An engineer on one of the roads carrying the City in its spending last night of last runs, said: "Although my machine is not slow, once let a cold get six hours the start of me, and my machinery is no match for it. I have for years kept a bottle of Kemp's Balsam constantly in my car, and when a cold or cold gets a start of this standard remedy it is indeed a cold day." It is sold by all druggists.—*American Tribune.*

Attractions are wanted by Theo Schottel, Opera House, Paulding, O.; New Opera House, Jeanette, Pa.; Opera House, Bluffton, S. C.; Robinson's Auditorium, Louisville, Ky.; Grand Opera House, Jackson, O.; Turner Grand Opera House, Davenport, Iowa; Borge Opera House, Montpelier, Ind.; Shipp's Opera House, Cordele, Ga.; Barlow's Theatre, Georgetown, Kas.; Lea's Opera House, Port Jervis, N. Y.; New Opera House, Washington, Ind.; New Opera House, Collins, O.; Baker Opera House, Dover, N. J.; Music Hall, Lowell, Mass.

At liberty: T. M. Brown, bill poster and stage carpenter; J. M. Howard, advance; M. B. Raymond, agent; Chas. Lillian, property man; C. R. West, lithographer.

Prof. Bartholomew's Equine Paradox has met with the most flattering success. The business done at the Grand Opera House, Brooklyn, was claimed to be the biggest in the record of the house.

Prof. H. S. Medley, of New York, the eight footed man Julia and the talking horse Mazaapa, have proved great attractions at Huber's Museum, this city. They can be engaged.

N. Kane's Sons buy all sorts of uniforms, new and second hand.

For sale, performing horses and dogs by F. V. H. Wixom; snakes, by H. Hatter; illusions, by M. H. De Alva.

Nicoll makes suits for people who are in a hurry at high speed and low prices.

THE LATEST PLAYS.

"A German Soldier."

This musical comedy drama, written by Harry W. Emmet for the dialect comedian, James A. Reilly, received its initial production at Plymouth, Pa., Oct. 17. The action transpires at the outbreak of the war between France and Prussia, in 1870, and shows us Lena, the adopted daughter of a Jew, anxiously awaiting news from her childhood lover, Max Schimmel (James A. Reilly), who in England completing his collegiate studies. In his absence Lena is persecuted by Count Wilmarck, who desires to marry her for the sake of the fortune she will receive from her guardians. So one knight of the Count's financial embarrassment position except one Otto Bresse, a hermitic old man, who lives in a hut with his sister, Marguerite, and her pretty child, Daisy. An army sergeant is in the village, and he meets with an Irishman, Michael Slaughter, who has been shanghaied on board a vessel and landed at a port near by. Max Schimmel eventually returns, and is joyously received by Lena, much to the disgust of the Count, who has him out of the village. Max hears Michael's story, and at his request writes for him a letter to his wife, Mary, saying he did not mean to desert her. Max, unthinkingly, signs his own initials, "M. S.," but Michael allows it to remain so, as the initials of his cognomen are the same. Lena, who is a simple girl, thinking it Max's own, she is seized with a sudden suspicion, and, before Max gets time to explain, the Count has contrived to get Max and Otto drafted, and they start for the war at once in company with Michael, who has been seized as a suspected deserter. Otto offers his hand to Lena, but she is knocked down by Max as he acts. The first scene of the second act shows the arrival of Mary Slaughter, the Irishman's wife, who has traced him to Germany. The Count hears her story, and decides to marry her, but she has been deserted in America. She refuses to be bought off, and he throws her over the bridge into the water, from which she is rescued by Max and Michael. Act four is a continuation of the previous act, and shows Max and Michael returning to the village, and only reveal themselves at the opportune moment as the marriage is about to begin. A sensation is caused by the reappearance of Marguerite, and a convincing proof of the Count's financial guilt is furnished by the sudden arrival of Michael, who declares himself the father of Max Schimmel, and the actual owner of the estates. The Count goes to prison; Michael finds and is reunited to his Mary, while Lena and Max explain all past misunderstandings, and the curtain falls upon a happy ending.

"Bill's Boot."

"Bill's Boot," a three act comedy, by W. F. Carroll, was originally done at New Haven, Ct., Oct. 17. The first act opens at the country residence of Hugh Buthebeer, a retired grocer, and his two daughters. Buthebeer is appointed a colonel in the militia, and therefor, from an unpretentious dispenser of groceries, is converted into a fiercer and sanguinary officer, whom nothing will appease but the odor of burnt gunpowder. He has a sister, Widow Weeds, whose husband, Bill, a seafaring man, several years before the opening scene sailed on a voyage from which he never returned, and his wife believes him dead. Bill was possessed of a watch chain, a golden boot, said to be of talismanic value, within which is secreted a cipher disposing of his possessions. Without this the widow is unable to obtain her property. Two rivals for the widow's hand, Mahoney and Grubner, enter upon the scene in time to save her life from an infuriated bull, and Buthebeer offers a large sum of money and his sister's hand to the fortunate discoverer of the missing boot. At this juncture Brigadier General Mahoney and his servants, discover in the rivals their false husbands, and claim them. Complications arise at the end of which Mahoney and Grubner depart in search of Bill's boot. We next find them in disguise at the house of the widow, where they have fled to escape arrest for desertion. They go in for a general good time. Meanwhile two tramps have robbed a sea captain, and among the spoils is a golden boot. They commit further depredations by breaking into the room occupied by Mahoney and Grubner. They discover the golden boot behind them, while the friends are wrapped in the arms of Morpheus, dreaming weird and fantastic things in connection with the early history and mystic power of the talismanic boot. After a series of adventures in dreamland, involving spirits, demons, brownies and gnomes, through all of which, when in difficulty, they use the magic words, "Knowledge is might," (the talismanic key of the golden boot, given them by Puck). Their wishes are granted. They awake, however, and find the lost boot where the tramps have left it. They immediately call upon Buthebeer, claim their reward and receive the money; but at this turn of affairs, Bill returns, and the confession of the tramps exonerates them, and all ends well. The mystic power of the boot is then put to the lie by Bill asserting that there is nothing talismanic about it, he having bought it from a peddler.

"Capt. Harcourt."

This play is by Edmund E. Price, and received its initial presentation at the Providence Opera House Sept. 19. Its first New York production was at the Columbus Theatre Oct. 4. George Overton being drugged, it is claimed by gamblers that he gave them his "I.O." for a thousand dollars, which is eventually proved a forgery through the instrumentality of Capt. Harcourt. Overton does not remember the transaction and repudiates the debt. Then they threaten to tell his father, but tell him that his son intends to sell the football game, of which he is captain. The father, to

prevent it, tries to persuade his son not to play the game. He will not consent, and the father does the drugging. In consequence the son is unable to play, Capt. Harcourt takes his place, and wins the game, thus defeating the gamblers. The father is eventually won around to forgive the son. The father gets to be a sport, and bets on a fight, in which an unknown is to play a prominent part. The unknown proves to be John L. Sullivan, who has been known as Capt. Harcourt, the Man from Boston.

"Under the Lion's Paw."

This melodramatic spectacle, in five acts, the property of George Peck, was acted Sept. 17, at Plainfield, N. J., for the first time on any stage. Previous to the action of the play, John Cartwright, in England, had fallen in love with Miss Helene, and in revenge for her having killed his mother, placing it in the care of Mrs. Johnnie, of Weaver's Circus. At old Weaver's death, he left his child, Nellie, to the guardianship of Cartwright, and also made him the executor of his immense fortune until she should marry. Shortly after Cartwright came to America and brought the two children with him. The play opens at Long Branch, where Cartwright is residing, and where he meets Mr. and Mrs. Johnnie, who are the owners of the country. Cartwright is in desperate straits, having lost all his own money in speculations, and having used a considerable portion of his wife's. He has also forged her name to a check for \$10,000, which has fallen into the hands of Howson, a lawyer. Through his persecution Nellie is driven to a hasty marriage with Jack Cartwright, who disappears on the night of the wedding, and the actor who has married them loses his life trying to save his record from fire. The only proof of the marriage, the certificate, is found by Johnnie Cartwright, who, feeling sure that Nellie cannot prove her position and so demand her property, helps him to her fortune, and carries out his pet idea of a great circus. Johnnie will not give up the certificate until Cartwright buys his silence with a renunciations position in the circus. Helene and Mrs. Helene join the circus, hoping to find some news of their child, whom they suspect Cartwright of having taken. Among the people engaged in the circus, an Englishman is recognized as Jack Cartwright by Walter Fenwick, who is in love with Jessie Cartwright's niece. Believing that Nellie does not love him, Jack conceals his identity, save from Howson, who has assistance to recover the certificate. Cartwright, smarting under the threats of Johnnie, bribes Shiner, a negro roustabout, to rob him of the document. They are overheard by Helene, who, thinking the paper is one that might secure her, seizes the document and flees. Johnnie, driven frantic by his loss, accuses Nellie of the theft, when Jack avows his identity and protects her. Unable to bear Nellie's disdain, Jack offers her a separation, which she accepts, and the paper is signed, by which he relinquishes all rights as her husband, and agrees not to fight her application for a divorce. Through Mrs. Johnnie, Howson learns that Miss Helene has the document. She calls upon Nellie to restore it to her, when she meets Cartwright, and not knowing how to give it to him, discloses the object of her visit. He tries to recover it by force, but is prevented by the lion tamer. Cartwright, to get Jack out of the way, decoys him to the winter quarters of the circus, but Nellie, learning his plans, throws a reserve said, and saves the life of the man she loves by avowing her love for him. Howson replaces the document in Helene's possession by the deed of separation, and advises her to offer the supposed certificate in exchange for the return of her husband, Cartwright, having everything ready for flight and desiring to finish his revenge on her accept. After obtaining the document he tells her that her child is Jessie, his supposed niece, who is secreted in the quarters, and then, opening the door to the lion den, he throws her in. She is rescued by Shiner, who rescues her as the police, led by Howson, capture Cartwright, and the certificate is returned to Jack and Nellie. The comedy of the play is furnished by Johnnie the clown and Mrs. Johnnie; also by Shiner, a clown, a sideshow orator, and Reuben, a countryman.

"Miss Dixie."

This farcical comedy in three acts, by Chas. T. Vincent, was produced for the first time at Crawford's Opera House, Toledo, Kan., Oct. 24. The heroine, Miss Dixie, is the adopted daughter of Dr. Rutherford, a crank on the subject of hypnotism. He is in the power of, and is being victimized by, Ellen Matthews, an adventuress, and Phil Saunders, her lover. In their endeavors to obtain possession of the doctor's fortune they resort to various schemes, which are checked by Dixie, who pretends to possess the power of hypnotizing all who oppose her. By means of her confederates, Ned Rutherford, a young inventor, and an eccentric professor of medicine, they make the doctor's enemies. The adventures, however, regain her influence with the doctor, and Dixie determines to run away. The first act ends with no apparent result. The second act shows Dixie, an uncle who was believed to be dead, but who returns in time to persuade Dixie to stay, and join forces with him against the common enemy. In act second, a counterplot is developed. The love affairs of a young George, Max, and Michael, are shown. Max and Michael are engaged to various schemes and cross purposes have been unfolded, involving mesmeric and hypnotic scenes and many ingenious chemical experiments, it is seen that the doctor is completely fascinated by Ellen Matthews. Dixie, by a clever trick, by the doctor's confession, turned, and the act ends with the exposure of Ellen's mercenary designs upon the doctor. In the third act it is seen that the enemy have not retreated. Unknown to Dixie, they are preparing a scheme to win him with a large sum of money in favor. They leave the house, and a general justification takes place, which is cut short by an attempt upon the doctor's life. This is frustrated by Dixie and her uncle, in a very dramatic and effective manner, the villainy of the doctor is exposed, and after several characteristic scenes between the various pairs of lovers the curtain falls upon a general rejoicing. The following is the complete cast: Dr. Jediah Rutherford, Gerald Griffin; Ned Rutherford, Maurice Parcy; Phil Saunders, Edgar Weller; Joe Bronson, Harry Young; Max, Bronson; Joe Cawthorn; Prof. Diodoroff, Edgar S. Halstead; Ellen Matthews, Florence Ashbrook; May Harston, Carrie Francis; Miss Wartz, Fannie E. Jacobs, and Dixie, Paul Ross.

"Current Cash."

This English melodrama, in a prologue and three acts, by C. A. Clarke, was acted for the first time in America, at Niblo's Garden, this city, Oct. 24. It was originally acted May 3, 1886, at North Shields, Eng., and received its first London production July 29, 1887, at the Surrey Theatre. The story is set in a room of a ruined fort in Afghanistan, with English soldiers scattered about, expecting a momentary attack from the Afghans. With them also is the unpleasant duty of shooting one of their officers, Capt. Mark Milford, unjustly condemned to death. Before the shooting, Milton makes a will in favor of his wife and child. Maj. Challis, his friend, writes the will, but before its execution, surreptitiously substitutes another in his own favor, which Milton signs, unaware of the trick. Unknown to Challis, this is witnessed by two sentries. The Major then sets fire to the original will, but Patrick Rooles, one of the sentries, saves it from destruction. Milton's wife arrives just in time to hear the shots fired at her husband. Immediately after the execution the enemy is discovered approaching, and the act terminates with a very pretty tableau of a battle. After a lapse of ten years we find Maj. Challis in England in possession of Capt. Milton's fortune. He is very desirous of marrying his niece, Grace Challis, to a wealthy but eccentric clergyman. Miss Challis, however, is in love with another. Rooles, now a tool of the Major, extorts money from him on the strength of his secret. Capt. Milton's widow and daughter, having become aware of the treachery of Challis, come to live in one of the cottages of the estate, in the hope of obtaining proof against him. Sybil Milton applies to Miss Challis for work, and is ordered away by the Major, who, recognizing her, commences a systematic persecution. He orders her to have them elected for non-payment of rent. At this stage a one-eyed tramp, claiming to know of the Major's misdoings, appears and demands money from the Major. This money the tramp turns over to the widow to meet the rent. A happy solution of Grace's love affair is had by the clergyman falling in love with Sybil, which is reciprocated. After further persecution of the widow matters are brought to a climax. The husband of Mrs. Challis, who had not been fatally wounded and had escaped after the shooting. A general happy reunion takes place.

"Twixt Love and Honor."

This emotional drama, in four acts, by J. H. Nevins, had its premier at Ridgewood, Can., Oct. 13. The scene of the first act is laid in a village in Central New York, and the remaining acts in the city of New York. A daughter of Arthur Cunningham, a wealthy, retired merchant of New York, is disowned and disinherited by her father for marrying in opposition to his wishes. She dies soon after giving birth to a daughter. The father of this child leaves her in the care of a former servant in the Cunningham household, and goes to the States, where he dies shortly afterwards. The child is kept in ignorance of her parentage by this woman, and upon the death of the latter is adopted by a country clergyman, Rev. John Goodman, to whom the woman, prior to her death, had given papers disclosing the child's relationship to Cunningham, with an injunction that she shall not be made acquainted with her contents until her twenty-first birthday. Arthur Cunningham dies abroad, repentant of his action towards his daughter and her child, and making the latter heir to all his property. Howard Mortley, a lawyer, is entrusted with the mission of finding this child and placing her into possession of her inheritance. He designs to marry her himself, if possible, to obtain possession of the property. He is thwarted in this purpose by discovering her to be Ruth Dallen, wife of Robert Dallen, a prosperous miller, to whom she was married at the age of sixteen, and the mother of a six year old boy. Mortley then, through the assistance of Richard Monkstone and the latter's hypnotic powers, separates Ruth from her husband and child by making it appear to Dallen that she is in love with Mortley. Ruth, of course, unconscious of Monkstone's hypnotic influence, leaves her husband, leaving Mortley to be a victim, as well as herself, of Dallen's jealousy, denies his accusations of unfaithfulness; and Dallen, having ocular proof of Ruth's seeming preference for Mortley while she is under a hypnotic influence, does not give up his idea of inducing her to marry him. He offers to take her back to him if he will acknowledge her wrong to him and come back repentant of it. This Ruth declines to do, and Dallen announces his purpose of obtaining a divorce. Mortley, believing that he cannot successfully compete with his power, reveals his true character to her, and endeavors to force her into a marriage with him. This purpose is frustrated by Ruth, one of Dallen's workmen, who has discovered Monkstone and Mortley's activities, tells Ruth, and their child are happily reunited. Ruth, then, leaves her husband, and goes to live with her mother, who is in the city. Robert Dallen, William Day; Rev. John Goodman, Albert Tavernier; Howard Mortley, Henry Patterson; Richard Monkstone, John E. Miles; Ruth, Richard Valentine.

"The Operator."

This melodrama, in five acts, was first produced at Newark, N. J., Aug. 25, at Jacobs' Theatre. S. D. Ferguson is the author, and the Newell Bros., Willard and William, and T. W. Dickinson are the owners. The piece is full of sensation and realistic effects, employing a carload of scenery, which includes a railroad engine that crashes through a bridge, a full rigged ship at sea and a railroad signal and where he succeeds in deceiving every one but Mrs. Darrington's will, which bequeaths a large sum to George on his twenty-first birthday, and he is placed on board a vessel bound for the South sea. To better assume George's character, he assumes the name of George. While in the South seas the vessel encounters a storm, and is wrecked on an island. All hands reach the island safely, and George and Silas Jackson become fast friends. Through the acquaintance of an Indian, Jack, who is a member of the same tribe, George obtains a poisonous fruit on the island which he induces George to eat. At this time a vessel appears and takes the sailors off the island, and Jackson leaves George for dead and makes his way back to Texas. George, however, recovers, and makes his way to the island, where he dies from the effects of the shock. Miss Turner realizes a change in her lover, but cannot understand it, and Jackson holds her to her engagement, determined to gain a richer stake. He has assumed the name of George, and is a telegraph operator, and on the eve of his wedding, receives a message for the dead Mrs. Darrington, that her son George is coming home and will arrive on a pilot engine. Jackson is equal to the emergency, and the telegraph line has been laid under the railroad tracks and the engine falls through and is wrecked. He returns home and the wedding ceremony commences, but before it is ended a horseman rides up, and George Darrington arrives to see his bride and punish his betrayer. The carriage, George Darrington, Willard; Silas Jackson, Wm. Newell; Jack, John Wilson; George, Heath; Silas, W. J. Wheeler; Bill Tompkins, Stuart Taylor; Pete, Thos. Maguire; Major Turner, T. S. Malcolm; Sykes, Henry Tuttle; Rev. Mr. Jones, F. P. Barker; Capt. Blake, F. W. Barker; Jack Graham, Mark Robson; Josh, Frank S. Stone; Dick, John Franklin; Jim, W. H. Hall; Sam, H. L. Decker; Lillian Turner, Miss Ella Gardner; Flossie Fairfax, Miss Jessie Wyatt; Mrs. Darrington, Agnes Cody; Susan, Wanda, Gertrude Dawes.

"For Revenue Only."

The above comedy, by Milton Nobles, was originally called "Interviews," and under its new title was first produced at Havill's Theatre, Chicago, Aug. 25. A highly respectable middle aged banker, with plenty of money and no political experience, is prevailed upon to run in an independent ticket for the coming election. He is a man of no political experience, and writes him up in another, and then calls to interview him. The candidate indignantly orders the servants to shut the door in the reporter's face. They do so, but forget the window, through which the reporter enters the room, and the banker is a victim of himself. The man's audacity exasperates the banker, but his brightness and nonchalant philosophy, coupled with a happy faculty of manufacturing his own facts, finally convert the old gentleman into a reporter. The reporter then begins his campaign in a series of encounters. This is the story of the play. 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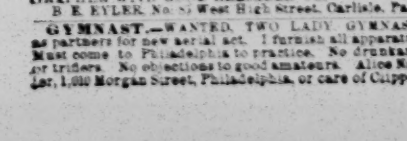
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